

LEARN TO FLY

As recorded by Foo Fighters

(from the 1999 Album "There is Nothing Left to Lose")

Transcribed by Richard Dobbins

Words by Dave Grohl, Nate Mendel, and Taylor Hawkins

Music by Dave Grohl, Nate Mendel, and Taylor Hawkins

Arranged by Foo Fighters

A Intro

Moderately Fast Rock ♩ = 136

Chords: Bsus4, F#m11, E5

Gtr I

15 sl.

1/2

Gtr II

let ring

1

Chords: Bsus4, F#m11

1/2

sl.

let ring

B Verse

Bsus2

E5

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody is written in a simple, folk-like style. The second system shows the bass clef staff with a key signature of one sharp (F#) and a common time signature. The bass line is written in a simple, folk-like style. The third system shows the guitar accompaniment, with a key signature of one sharp (F#) and a common time signature. The guitar part is written in a simple, folk-like style, using a mix of whole, half, and quarter notes, and rests. The guitar part is written in a simple, folk-like style, using a mix of whole, half, and quarter notes, and rests.

F#m11

E5

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, vocal harmony, and piano accompaniment. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The vocal harmony is written in tenor and alto clefs. The piano accompaniment is written in bass clef. The score is divided into three measures, each containing a guitar part, a vocal harmony part, and a piano accompaniment part. The guitar part features a melodic line with a key signature change from one sharp to one flat. The vocal harmony part consists of two voices, Tenor (T) and Alto (A), with lyrics "let ring" and "let ring". The piano accompaniment part features a bass line with a key signature change from one sharp to one flat. The score is labeled "11" in the top left corner.

14

Bsus2 F#m11 E5

T
A
B

2 4 2 2 0 0 0 0 0 0 4 2

let ring

T
A
B

2 4 2 2 0 0 0 0 0 0 4 2

18

Bsus2 F#m11 E5

T
A
B

2 4 2 2 0 0 0 0 0 0 4 2

let ring

T
A
B

2 4 2 2 0 0 0 0 0 0 4 2

22

Bsus2 F#m11 E5

T
A
B

4 4 4 4
x 2 x 2 x 2 x 2

let ring-----

T 2 4 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0
A 2 4 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 2 4 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C Chorus

26

Bsus4 F#m11 E5

T
A
B

4 4 4 4
2 2 2 2

let ring-----

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
A 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2
B 2 2 2 2 4 4 4 4 2 2 2 2 2 2 2 2 2 2

30

Bsus4 F#m11 E5

T
A
B

4 4 4 4
2 2 2 2

let ring-----

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
A 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2
B 2 2 2 2 4 4 4 4 2 2 2 2 2 2 2 2 2 2

Guitar I

F#m11 E5

let ring-----

T
A
B

Guitar II

1/2

sl.

Guitar III

let ring-----

T
A
B

38

Bsus4 F#m11 E5

let ring

1/2

sl.

sl.

4

12

sl.

sl.

1.

G Asus4 A N.C. A5

Gtrs I, II, III

D Interlude

44

Bsus4 F#m11 E5

Gtr I

1/2

sl. sl.

Gtr II

let ring

Gtr III

sl.

48

Bsus4 F#m11 E5

1/2

sl. sl.

let ring

sl.

E Verse

52

Badd9 F#m11 Esus2

T

A

B

let ring

T

A

B

let ring

T

A

B

sl.

56

let ring

sl.

60

let ring

sl.

64

2.

G Asus4 A

Gtrs I, II, III

T

A

B

66

E G Asus4 A

T

A

B

F Bridge

69

Bsus4 G D

T

A

B

72

1. 2.

E G Asus4 A Asus4 A

T

A

B

G Asus4 A

76

T
A
B

G Out-Chorus

Bsus4 F#m11 E5

78

Gtr I

1/2

sl.

sl.

Gtr II

let ring

Gtr III

sl.

82

Bsus4 F#m11 E5

let ring

sl. *sl.*

sl.

86

Bsus4 F#m11 E5

1/2

sl. sl.

let ring

90

G Asus4 E

93

G Asus4 A E

G Asus4 A

96

Gtrs I, II, III

T
A
B

H Outro

Badd9 B5 Emaj7 Badd9

98

Gtr I

let ring

T
A
B

Gtrs II, III

let ring

T
A
B